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ment to victory over difficulties and temptations ? Who is there that can find, among the sands of Africa or the mines of the Indies, that "soul-exalting praise of doing well," which the Greek poets sung with a lyre of deathless renown ? This is all that gives to fame its value, all that makes history more than the work of the naturalist's pen. If there be a compensation for the sacrifices, which political honesty appears to cost, it must be found in the memory which honest statesmen leave behind them. And the death-stroke to Chatham, in the blaze of his fame, in the scene of his glory, may well stimulate all after generations to go through trials, even as by water and by fire, if they too may hope to gain in the end the same reward.

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ART. VI. — *Histoire de l'Art Moderne en Allemagne* ; par le Comte ATHANASE RACRYNSKI. Tome Premier : Paris : 1836. pp. 311. 4to. Tome Seconde : 1839. pp. 677. Tome Troisième : 1841. pp. 582.

THE appearance of these superb volumes has been hailed with delight by those to whom the extraordinary phenomena of German letters and art have been matters of thought and speculation. They are written in French, evidently for the purpose of carrying a knowledge of their interesting contents, through the medium of this universal language, beyond the comparatively small number of foreigners, who are familiar with the idiom of the Germans. The typographical execution is beautiful, and the engravings and woodcuts, that illustrate the text, are done in the best style, by the most skilful artists. Altogether the work is brought out with a luxury of ornament and type, corresponding to the taste of the author and the varied interest of the subject. Count Racrynski is said to be a nobleman of fortune ; that his pursuits have been patriotic and noble, is proved by this magnificent work, at once a great monument of the generous and elevated tastes of the author, and of the newborn genius for art, by which his country has been, during the last quarter of a century, so honorably distinguished.

Germany has, more than any other country, attracted the

attention of the civilized world during the last half century. An unexampled impulse has been given to the pursuit of every branch of letters and science. Men of wide-reaching intellects have taken up the pursuits of literature there, with the same eager interest, that has marked the devotion of England and America to politics. The foundations of the German national literature have been laid in a broader and deeper culture, than was ever before attained in ancient or modern times. In the German language the treasures of all times are accumulated. The manners and characters of every race and clime have been profoundly studied; every form of human thought, every creation of human genius, has been grasped and comprehended by the "many-sided" spirit of this wonderful people. Antiquity has been brought out from the obscurity of ages, and illustrated by the most vast and varied learning. The progress of art, from its first rude beginnings down to its age of Periclean glory, thence through its periods of decline and corruption to its brilliant revival in modern Italy, and so onward to the present day, has been investigated with the utmost minuteness of research. The poets and artists of the present day in Germany, proceed from a starting-point which overlooks the entire achievements of the past. They are surrounded by all the mighty monuments, that the multitudinous generations of men, whose lives and doings make up the history of the race, have left behind them to testify of their existence. German poetry and German art, therefore, present to the spectator a many-colored picture. They are webs of various tissues, contributed from every country wherein man has lived and worked.

But the German poetry and art of our times, though concentrating in themselves ten thousand rival and struggling influences, are chiefly marked and stamped by two or three. Within the memory of man, a sense of nationality, a fond recurrence to the elder poetry, that burst from the people's heart when the mighty passions of the Middle Ages burned within it, an enthusiastic appreciation of mediæval painting, costumes, and architecture, and, in some remarkable cases, a return even to the old Catholic religion, caused by the mingled sentiments of piety and *artistic* zeal, which the study of the early national history produced, have excited the wonder, the censure, the ridicule, and the admiration of the

world. Young artists turned Catholics, that they might kindle in their own souls, by living coals from the altars of the church, the fires that burned so brightly in the Raphaelles and Angelos of long-departed ages. Young poets turned Catholics, in the hope of drawing from ancient legendary lore, some part of the inspiration that moved harmonious numbers in more believing times ; yielding to the miracles and marvels of tradition an *æsthetic* credence, and to the present claims of the hierarchy a mere poetical adhesion. Young men of letters, and old men sometimes, turned Catholics, for the sake of feeling the virtue of that mystic tie, which binds together, in spiritual unity and intellectual brotherhood, all who take shelter under the protecting wing of the ancient and venerable mother.

Modern German art, founded on an elaborate study of the art and poetry of the Middle Ages, has reached a point of excellence, that excites the admiration of the world. The affluence of German genius for art, called out by the demands of the national taste, and the encouragement of enlightened princes, is an astonishing phenomenon, and reminds one of the great ages of Pericles and Leo the Tenth. The vigor and variety of genius displayed by the painters, sculptors, and architects of Munich, Dresden, Dusseldorf, and Berlin, the independence with which they have unfolded their own peculiar characters, and the productive energy with which they have created a multitude of works exhibiting, in every department of art, the highest genius and the most untiring labor, are certainly among the wonders of our age. It is not one of the least remarkable circumstances in this Teutonic revival of the arts, that its movement should have been so much under the guidance of a monarch, who has shown from his earliest youth not only a marked predilection for letters and art, but a decided talent for poetical composition. Some of the sonnets and shorter poems of the King of Bavaria have uncommon beauty and melody, and would be entitled to praise, did they come from a head that wears no kingly crown. Lewis has a cultivated taste for antiquity and classic art, and has been fortunate in gaining possession of many most precious remains to enrich and adorn his capital, and to form the genius and excite the enthusiasm of the artists and poets by whom he is surrounded. The Egina marbles, discovered a few years ago by an English antiquary on the

site of the temple of Jupiter Panhellenios, were eagerly bought by his artistic Majesty, and placed in his collections, while his rivals were economically counting the cost. It seems almost a piece of poetical justice, that the son of this monarch should have been selected by the great powers of Europe to sit upon the throne of Greece.

The influence of the old national poetry upon the artists of Germany has been deep and lasting. The great romantic epic of the "*Nibelungenlied*" is a poem well calculated to rouse the enthusiasm of a people so romantic as the Germans. Nothing can exceed the delight with which that old poem was studied, when, within the memory of man, the new-born nationality of German feeling rose to an unexampled pitch, and led to an excess of admiration for every thing that belonged to German antiquity, which is, perhaps, without a parallel in modern times. This swelling enthusiasm is, at present, somewhat abated ; but the poem of the *Nibelungen* still maintains its hold upon the German mind, and is acknowledged by other nations to be a most interesting and remarkable monument of early Teutonic genius. Students of German literature must admit, that the unknown author of this poem shows a bold hand in drawing characters, a deep and passionate feeling, a sense of just proportion, and a plastic power in moulding the rude materials of the old German language into metrical forms of considerable beauty and melody. The gigantic figures of the chivalrous heroic age are set before us in all their majestic proportions ; their tremendous passions are expressed with a strength of expression, that almost enforces belief ; and their superhuman deeds are told with a confidence equal to that of Homer, when he chants the resistless prowess of the godlike Achilles. The characters of Gunther, Siegfried, and Hagen are conceived and represented with admirable distinctness and power ; they move before us in the poem like so many living forms of more than mortal strength, bravery, and beauty. The poet is no less felicitous in the delineation of his heroines. Brunhilde, with her Amazonian strength of will and strength of arm, which nothing short of the magic aid of the Tarnkappe can conquer, and Chrimhilde, with her feminine beauty and gentleness, her smiles, blushes, and tears, are represented with extraordinary tact, propriety, and consistency. The din of war, the terrible onset, the clash of shields,

and the shivering of spears, are described in the *Nibelungen* with the graphic force, and the sounding energy of verse, which we so much admire in the *Iliad*. There is, too, in the poem, a minuteness of homely details, an unshrinking readiness to go into the plainest and most unpoetical matters, as we should now regard them, which remind us often of the cooking in Achilles's tent, and the "domestic manufactures" at the houses of Hector and Ulysses. When Gunther prepares to go a-wooing the terrible Brunhilde, the weaving, stitching, and sowing, the silks, and satins, and furs, the gold and embroidery, that occupy the fair fingers of the ladies of the household, are an amusing illustration of the fondness for finery, the passion for gorgeous costume, which marked the characters of the semi-barbarous barons, who stormed to and fro in the Middle Ages. The poet remained unconsciously true to the ancient maxim, that woman was ever the direful cause of war. A quarrel between the two heroines, Chrimhilde and Brunhilde, leads first to the assassination of the noble Siegfried. The gentle Chrimhilde cherishes henceforth in her heart nothing but a hoarded and ever-increasing passion for revenge. The poet has ventured on the bold but poetically proper experiment of changing her mild and lovely character into one of fearful ferocity. She consents to marry Attila, or Etzel, king of the Huns, merely to command the means of exacting from Hagen, and all the Burgundian court, a terrible retribution for her beloved and ever-deplored Siegfried's murder. Considering the wild passions that had their run unrestrained in the Middle Ages, and the extravagant belief in marvels of every description, and the poetical coloring which the creative imagination in all ages lavishes upon its scenes to heighten their effect, we must admit, that the bard of the *Nibelungen* has traced the changes in Chrimhilde's character, with a hand at once delicate and masterly. The interest of the story rises to the very end. The most enthusiastic lover of battle-scenes must be satisfied with the deluge of blood, which is shed after the arrival of the Burgundians in the land of the Huns. The terrible energy with which these extraordinary passages are written, again reminds us of the *Iliad*, and of the bloody revenge which Achilles takes for the death of Patroclus.

The enthusiasm of the Germans for this singular poem, was perfectly natural. They did not hesitate to compare it

with the Iliad, and some of the more extravagant worshippers of the Middle Ages did not scruple to place it even higher than the old Grecian Epic. This, however, is a claim, which the cooler opinions of the present time promptly reject. With all its extraordinary merits of characterization and description, its fiery utterance of passion, its elaborate arrangement and combination, its genuine epic sweep of incident and language, it falls far below the Iliad in variety, consistency, just proportion, and completeness, and in melody of verse. The German language of the twelfth century is not to be compared for a moment with the richness, grace, and plastic beauty of the Greek, as it flowed from the harmonious lips of Homer. Henry Heyne, referring to these discussions between the advocates of the Nibelungen, and the defenders of the old classic faith, whimsically says, "The public looked like a great, staring schoolboy when asked which he would rather have, a horse or a cake of gingerbread."

From this very slight sketch of some of the principal points only in this poem, the reader will perceive without difficulty, that young German artists, filled with the spirit of nationality, would naturally and eagerly resort to its stirring scenes for subjects.

"The Nibelungenlied" is not the only source from which the German artists have drawn both inspiration and subjects. Walther von der Vogelweide, a poet nearly contemporary with the author of the Nibelungen, many of whose productions survive, and have been edited by one of the best scholars in Germany, has supplied the artists with excellent materials. In the early German history, too, there are multitudes of passages, recording events both of peace and war, imperial coronations, ecclesiastical assemblies, memorable victories, which the artists have seized upon with avidity, and connected them with all that is patriotic in the national feelings of to-day. Goethe, and Schiller, and Wieland, and Uhland have not been neglected by their brethren of the pencil and the chisel. Many of the great creations of their minds have been reproduced on the canvass, or frescoed wall, or in the living marble. This close union of poetry, history, and art, places the Germans of the present day more nearly on a level with the Greeks of the age of Pericles, and promises for the future a more brilliant and harmonious development, than can be expected of any other people. The sen-

timent of the beautiful is the same thing, whether it unfold itself in the harmonies of the poet's song, or in the lines and colors on the painter's canvass, or in the fair proportions of the exquisitely finished statue ; and it is only when these kindred forms of the same great creative principle are unfolded in deep sympathy with each other, that a nation can be said to have arrived at the height of civilization.

The ancient classics, whom the Germans have done so much to illustrate, have gratefully repaid the debt they owe to the German scholars, by furnishing to the artists of their country the subjects of many among their most beautiful productions. The study of ancient literature is the best means of forming a severely correct taste in letters ; the study of ancient art has always been recommended by the great masters of modern art. The ancients are now fulfilling their destiny by teaching to generation after generation the true principles of the beautiful. At no former period was the influence of Greek and Roman genius so great as it is at this moment. That influence must go on widening and strengthening, as civilization increases. It would require mightier invasions than those of the northern hordes, who overthrew the Roman Empire, to destroy the power which the monuments of Greek and Roman genius hold over the tastes, intellects, and imaginations of men. The supposed utilitarian tendency of this age can never do it ; fears of timorous conservatives from this quarter have no foundation to rest upon. Classical studies, and the love and appreciation of classical art, are growing up in daily increasing vigor. The impulse to improvement is strong even among our practical people ; and American artists are rivalling those of the old world in every department. The first of living painters unquestionably is Allston ; Greenough is not surpassed by any sculptor of his age, in the imaginative and creative part of sculpture ; Crawford has already produced compositions, which display an admirable creative genius ; in portrait sculpture the palm of excellence is unanimously conceded to Powers ; and Clevenger does not fall far behind, as the almost speaking busts of some of our most distinguished citizens beautifully testify. The taste for art, and the just appreciation of its beauties, are rapidly unfolding among the American people. A few more such works as Greenough's statue of Washington, and Crawford's "Orpheus," will effectually teach us to understand the poetical and



ideal character of that most noble art. We may hope to see the time when a rude and ignorant politician will be unable to stand up in his place in an American Congress, and to insult the feelings of an "assembly of gentlemen" with ribald abuse of a great and glorious monument to the Father of his Country, which his own untutored and grovelling nature is wholly unable to comprehend. We may hope to see the time when the scholarship of the country will be such, that those worthy persons, who write letters for the newspapers from Washington, will not make themselves ridiculous by bringing their brilliant classical attainments forward in attacks upon the Latin inscriptions of our artists; when the scholars of the land will not undertake to deny the correctness of an idiom, so well known in the practice of ancient and modern artists, that it has even passed into the Italian language, and is a recognised expression in the vocabulary of modern Italian as well as of ancient art.

We have wandered a moment from the matter we had immediately in hand. The condition and prospects of Art in America, and the present deficiencies of taste, even among educated men, in whom we do not include the herd of brawlers, who disturb the business of the Congress of the United States, form a subject of great interest, but cannot be treated in a cursory way, and as an incident to other topics. We proceed to give some account of the contents of Raczyński's work. The first volume contains an Introduction, in which are rapidly but ably discussed such topics as "the beautiful," "the ideal," "the sublime," and this is followed by an historical sketch of the Greek Painters, the Italian Painters from the thirteenth to the eighteenth century, the age of Leo the Tenth, the Carracci, the Decline of Art, Coloring and the Venetian school, collections and connoisseurs, and the like. The Introduction closes with the following remarks;

"In publishing this work, I have no other object than to attract the attention of foreigners to the German artists. Yet even in arriving at this result, I shall not think that I have done more than anticipate, by a few years, an impression, which cannot fail to be hereafter produced by books better adapted to excite the general attention, and, above all, by the productions of art themselves, the number of which is increasing with so great rapidity, and which, spreading all over Germany, enable the

travellers of all countries to appreciate the merit of German artists and of their works. I do not affect to offer my opinions as axioms beyond the reach of attack ; I would even consent to be charged with partiality, if this accusation might serve to repair a wrong involuntarily committed, and thus redound to the benefit of the artist, whose merit I may have misapprehended.

“ Munich, Dusseldorf, and Berlin are the foci, whence the greatest light is shed upon the actual state of the arts in Germany. It is only by visiting these cities, that the extent of the progress, already made, can be properly judged. With regard to frescoes, Munich has no rival. Oil painting preserves its old predilection for the banks of the Rhine, and is seen to attain its greatest success at Dusseldorf. At Berlin, architecture presents the most numerous examples of a happy regeneration ; and this revolution is due to Schinkel. The exquisite taste of this man, so fortunately born, has exercised a very great influence on that of the artists and of the public. Sculpture also deserves our attention ; and it is Thorwaldson, who has given the impulse to this important department of the arts. But, above all, it is to Schinkel, to Cornelius, to Schadow, and to Thorwaldson, that Germany is indebted for the new era of glory that is opening before her.”

We shall endeavour to give a condensed view of the *aperçu historique*, for which Raczynski confesses his indebtedness to another hand. Mengs, the last German artist of an extended fame, did not escape the eclecticism of his age, but he ennobled it by a profound study of the forms and the nature of objects, without having found, however, the vivifying principles of genuine art. After him, at the close of the last century, came Asmus Carstens, a native of Holstein, who struck into a new route. The principles, laid down by him, fix with exactness the characteristic signs by which the true and the ideal are to be recognised. He required, that the artist should conceive clearly, and represent to himself a picture of the objects he intended to treat, and should render a reason for the emotions of the soul, before attempting to reproduce them by the aid of forms and colors. He condemned the practice of those artists, who sought inspiration from models, and allowed their taste to be guided by costumes and accessories of slight importance. Models, according to him, should only serve as a means of expressing an idea, clearly conceived in the thought of the artist. With regard to execution, his works

can only be regarded as sketches ; but, considered with reference to their poetic character, his conceptions seem perfect. To judge of him by his remaining works, his talent was plastic ; he indicated forms only by outline and shading. The illusion of colors, as a means of rendering forms, remained to him a secret ; at least, his talent was more plastic than for color. The most remarkable of his works are "The Supper of Phædon" from Plato, "Charon's Boat," "The Expedition of the Argonauts," "The Parcæ," "The Titans scaling Heaven," "Perseus and Andromeda." "Here, in fact, are the germs of genuine art, embodied ideas, of a wholly original character. They are like beautiful children not yet come to their growth." They have been frequently copied. Most of the originals are at Weimar, in the collection of the Grand Duke, or in the library. Among his contemporaries, Joseph Koch, a Tyrolese, was endowed by nature with distinguished talents ; but, to satisfy the demands of his times, he confined himself chiefly to landscape, in which he produced some remarkable works. He was already advanced in life, when he was employed by the Marquis Massimi at Rome, to paint in fresco, in his beautiful villa, several subjects from the "Divine Comedy" of Dante. In the first of these pictures, "Dante at the Entrance of Hell," he has displayed all his talent ; in the others, we perceive too much the imperfections of his education as an artist.

Wächter of Stuttgart distinguished himself at the same time, and in the same direction. His picture of "Job surrounded by his Friends," indicates uncommon abilities. Shick, another painter of Stuttgart, gave promise of still greater things. Endowed with a rich imagination, and familiar with the means of giving form and color to his ideas, he went to Rome at the commencement of the present century. He died young, but not before he had painted three great historical pictures, David and Saul, "The Sacrifice of Abraham," and "Apollo among the Shepherds." He also painted a number of excellent portraits of the size of life. "When he tried his hand upon religious subjects," says our author, "he showed a poetic, rather than a Christian inspiration ; for it is impossible to reach, or even approach the models of the fifteenth and the sixteenth century, without faith and piety, without a deep vein of religious thought."

Frederic Overbeck went from Lubec to Rome about the

year 1809. He and several of his companions, such as Vogel of Zurich, Pforr of Frankfort, and others, had been dismissed from the Academy of Vienna, only because they studied from the natural models in a manner opposed to that approved by the teachers of the time. Young artists, who studied nature profoundly to reproduce it with greater fidelity, were regarded as rebellious pupils. Overbeck, the most distinguished among them, was aware how easily the use of models might injure the ideal conception of characters, and this caused him to reject them for the composition of a given subject. He began, but did not finish, until long afterwards, his picture of "The Entrance of Christ into Jerusalem"; a picture which laid the foundation of his great fame. It is placed in the principal church of the city of Lubec. He painted "The Adoration of the Magi," for the Queen of Bavaria, and "Christ visiting Martha and Mary," for his friend, the painter Vogel of Zurich. He also painted frescoes of distinguished merit, of which, the "Seven Years of Famine," and "Joseph sold by his Brethren," which adorn the Salla Bartoldi at Rome, are among the most beautiful. The frescoes painted by him in the Villa Massimi, representing subjects from the "Jerusalem Delivered," are thought to have been less successful as to the painting, but, like all the other works of this artist, they are of great beauty.

"He has also painted in fresco the 'Vision of St. Francis d'Assise,' in the church of Santa Maria degli Angeli, between Foligno and Perugia. This picture is the greatest effort of the genius of Overbeck, and deserves to be considered among the immortal productions of our age.

"Cornelius had already become known in Germany by his compositions from Faust, and had gained the reputation of distinguished genius. In his earliest youth, forced to toil for subsistence, and being as strongly opposed, by the cast of his mind, to the Academy of Dusseldorf, as Overbeck was to that of Vienna, his education as an artist, under such disheartening auspices, could not be other than defective; and we must needs the more admire the vigor of his genius, which even in his designs from Faust, a work of his early youth, was able to conquer obstacles so great, and to supply the want of a guide by the force of imagination. It was in the same manner that he designed scenes from the Nibelungen, the first works which he made at Rome. After he had finished these designs, he received his first order for a great

picture. M. Bartholdi gave him a commission to execute in fresco two scenes from the life of Joseph, in the Hall devoted by him to a representation of the life of this patriarch. Cornelius painted the 'Interpretation of the Dream,' and afterward 'Joseph recognised by his Brethren.' This latter work is undoubtedly one of the best of this master. Invited by the King of Bavaria, then Prince Royal, to paint the frescoes of the Glyptothek at Munich, he composed at Rome several cartoons for the first hall. Of the mythologic kind, nothing better has been done in modern times; and this work has proved the commencement of a new epoch for the grand style of painting in Germany. This artist has also been employed on a series of mythological pictures for two halls in the same Glyptothek, and in composing frescoes, destined to adorn the church of St. Lewis at Munich.

"His genius is so universal, that it would be hard to say what sort of poetic production is best suited to his talent. If he has imperfections, they are to be found in the execution alone, and they should be attributed solely to the unfavorable circumstances under the influence of which his talent received its first development.

"William Schadow, of Berlin, inferior to these two artists with respect to creative and inventive power, had also to struggle, during the development of his talent, against unfavorable influences, though widely different from those to which his two rivals were subjected. He painted much from nature, especially portraits. His first great pictures were for the Salla Bartholdi, at Rome; one represents Jacob, at the moment when his sons bring him the bloody coat of Joseph; the other is Joseph's Dream. When Schadow came to Rome, he had not the necessary knowledge for historical painting. Aware of his deficiencies, he sought to supply them by unwearied industry, and by cultivating the acquaintance of the other German artists then at Rome. His natural taste brought him back to oil painting. The Prince Royal of Bavaria gave him an order for several oil paintings, a Holy Family, which he afterward copied for the King of Prussia, and the portrait of a beautiful Roman lady.

"Having completed a great historical composition at Rome, for the Minister Humboldt, Schadow returned to Berlin in 1819. He painted a large Bacchanal on the ceiling of the proscenium of the theatre, and a Madonna for the Prince von Hohenzollern, a picture which he repeated afterwards for the Duke of Weimar, and a great number of portraits, the most remarkable of which is a large family picture, representing the Princess William of Prussia, and her children. At a later period he painted by order of the King, for the Garrison church at Potsdam, the 'Adora-

tion of the Shepherds,' and an altar-piece for the church at Schulpforte, 'Christ with the two Evangelists,' of a size greater than the life. He composed several other historical pieces, which are in possession of the princes of the royal family. In 1826, he became director of the Academy of Dusseldorf, a place made vacant by the resignation of Cornelius, who had been put at the head of the academy of painting at Munich. At Dusseldorf, Schadow painted historical pieces and portraits; among others, that of Prince Frederic, of his brother, and of his own children. The four Evangelists, that he executed for the church of Werder, at Berlin, are among his best works; the figures are of colossal size."

In 1815, these artists were joined by Philip Weit, of Berlin. The natural powers of this artist are harmoniously blended; he has as much talent for coloring as for drawing. He also executed compositions for the Sala Bartholdi. "Although the pictures of this Hall offered great difficulties to the artists, who were charged with them (for the art of painting in fresco was then lost), it may nevertheless be affirmed, that nothing contributed so much to the revival of painting in Germany as this important work." The fame of these four artists, who stand, at the present day, at the head of the German schools, dates from this period. Weit painted "Joseph and Potiphar's Wife," and "The Parable of the Seven Years of Plenty." The last was one of his best works, and led to the formation of great hopes of his future career. He also painted, in the long gallery of the Museum of the Vatican, the "Triumph of the Christian Religion on the Ruins of the Colosseum"; and for Herr von Quandt, a "Judith," a beautiful and grand composition. Later, he painted subjects from the "Paradise" of Dante, for the Villa Massimi. For the Church of the Holy Trinity, he painted a picture of the Virgin. Afterwards, he left Rome for Frankfort, where he was placed at the head of the Institute of Painting.

Julius Schnorr came from Rome to Leipsic, about 1817. His compositions from Ariosto met with such success, that the Marquis Massimi commissioned him to adorn with frescoes the most spacious chamber in his Villa. He has also painted several oil pictures for Herr von Quandt, at Dresden. The King of Bavaria invited this distinguished artist to Munich, and gave him a place in the Academy. He was commissioned to paint a long series of pictures on subjects drawn from the Nibelungen.

William Wach went to Rome about 1817. He had studied at Paris under Gros and David, but his grave and profound spirit soon taught him to discover the faults of the French school. He composed a cartoon representing the Virgin seated on a throne with the infant Jesus and an angel, a picture he afterwards executed in oil for the court of the Netherlands. Later, he painted at Berlin a "Resurrection of Christ," a large oil picture, which was placed in the Protestant Church at Moscow; then "The Nine Muses," for the ceiling of the theatre at Berlin, and the "Three Divine Virtues" for the church of Werder.

Charles Vogel von Vogelstein, of Dresden, distinguished himself by a great talent for coloring. He painted at Rome fine portraits as well as small oil pictures. He afterwards executed more important works, some in *Tempera*, and some in fresco.

Towards the year 1821, Henry Hess, of Munich, went to Rome, where he painted a picture representing Parnassus. He was also invited to Munich, and placed in the Academy; he was commissioned by the King to execute frescoes on subjects drawn from the New Testament.

Begasse, of Cologne, went to Rome in 1822. He had studied in the school of David, and attracted the attention of the King of Prussia while that monarch was in Paris, and received from him several orders. He executed for him two great pictures, "Christ in the Garden of Olives," for the Garrison church in Berlin, and "The Descent of the Holy Ghost," in the Dom-Kirche. At Rome he painted "The Baptism of Christ" for the Garrison church at Potsdam. The predilection for the old Florentine style, manifested by the German artists of this period, appears in this picture perhaps too strongly marked. This Florentine predilection shows itself here much more than the influence of the subject; the painter seems to have had no other aim than to seize and reproduce the objects in this ancient style. On his return to Berlin, he painted, besides a number of portraits and family pictures, a youthful Tobias, accompanied by the angel. This work has been but little appreciated by the public. To him we are also indebted for a large altar-piece, representing the Resurrection of Christ, for the church of Werder.

Schinkel, the famous architect at Berlin, enjoyed consider-

able reputation as an historical and landscape painter. Some of the principal *genre* and landscape painters are, Cartel of Berlin, Koch of Tyrol, Helmsdorf of Magdeburg, Rebell of Vienna, Hess of Munich, and Krüger of Berlin. Dominic Zuaglio distinguished himself as an architectural painter.

Such was the beginning of the present era of German art.

"The new generation of artists," continues this writer, "following those whom we have already spoken of, and whose merit is justly acknowledged by the nation, has, over them, the immense advantage of a good school. Henceforth it will be easier for the artists to follow the right way, as the end which they ought to seek is determined by their predecessors; as the right principles have been established by the happy results that have already been obtained, and as, on the other hand, the dangers are indicated by the errors that have been committed. Thus we see the young artists making admirable and rapid progress. What should be matter for the highest congratulation, is the circumstance, that their powers of mind and body are not exhausted by useless efforts, and by the mortification inseparable from the want of success. The young painters know nothing of that thoughtless opposition, which their predecessors experienced from their contemporaries; that is, from their colleagues, who were upon the wrong track, and from the public pretending to knowledge and taste in the fine arts. A juster tact, a sounder judgment, becoming more common, have produced the love of excellent works, and created the power of appreciating them. A proof of this progress we see in the various associations for the arts, and in the numerous collections that have been formed by men, belonging to the classes most distinguished by education and intellectual culture. It is not easy to predict, that the art of painting will ever become, as it has been in times past, a popular and universal necessity, that it will ever be closely attached to the religious sentiment, which then ruled the world; but it is possible to foresee such a state of culture, that the beauty of art should become a necessity of taste generally felt by a great part of the population, at least by the most enlightened. This disposition of the mind, would give the arts a character of universality, which they did not possess in the Middle Ages. As we possess the works of different epochs, every kind of talent, however various, might find an opportunity to exercise itself in its appropriate sphere; every species of merit would be appreciated and acknowledged. What especially marks our



epoch, and marks it in the happiest manner, is the tendency of the age to give free scope to talents and characters according to the peculiar nature of each. The effect of this is, that the schools of painting at the present day, animated by a new life, must differ essentially from the schools of the Middle Ages. The men, who, at the end of the fifteenth century, began to form schools, formed them in the spirit of their times. The most important subjects of the Christian religion, in poetry as well as in philosophy, then almost exclusively occupied the minds of men; these matters, so sublime, and so worthy of the reflections of thoughtful people, were also the subject of the meditations of the artists. Nothing was then known of these varied intellectual tendencies; people were not seen, as at the present day, to follow so many different directions. We ought not to be surprised, that, for some centuries after Giotto, art never deviated from the track marked out for it by this master; but just as, since that time, the sciences have opened new routes, so it was reserved to the arts to enter upon the boundless career opened to the mind of man. In these various directions the arts will have no cause to fear being led astray, or becoming frivolous, if the artists have the good fortune to understand, that the inspirations of religion are the noblest field of their activity, and ought to be the principal end of their efforts. The essential points of Christianity are common to all religious persuasions; this source is inexhaustible, and it is left to each individual to draw from it according to the sentiments inspired by his faith, or implanted in him by his education. The influence which the abovementioned masters, all of whom had lived at Rome, ought to exercise over the young artists, made itself felt, when, in 1822, Cornelius was appointed director of the Academy at Dusseldorf. Many young men, attracted by his celebrity, joined him there. He passed the winter in drawing the cartoons of the frescoes destined for the Glyptothek. He completed them afterwards during the summer at Munich. He needed assistance in this labor, and was consequently interested in attracting and cultivating rising talents. Sturmer, Stilke of Berlin, and Götzenberger of Heidelberg, were the first who profited by his instruction. Afterwards Hermann of Dresden joined them. Under the patronage of Cornelius, these young men obtained from the Minister of Public Instruction two large orders; Sturmer and Stilke were employed to paint frescoes representing the 'Last Judgment,' in the grand Hall of Justice at Coblenz. Hermann and Götzenberger also received a *gigantesque* order for the Aula at Bonn; a representation of the Four Faculties, accompanied by figures, which represent persons devoted to the several studies, doctors, &c. The

cartoon of Hermann, which reached Berlin in 1825, contained parts that were admirable. But the work lost much in the execution, by the deficiency of effect and coloring. Götzenberger, who assisted Hermann in the execution of this picture, afterwards painted alone those of 'Jurisprudence' and 'Philosophy.'

"Kaulbach, Eberlé, and Gassen, from the banks of the Rhine, then gathered round Cornelius, and they are also ranked among his most distinguished disciples. Eberlé afterwards died at Rome. These young men, and several others less known, followed Cornelius, when, in 1825, he was appointed director of the Academy at Munich. They aided him in executing the labors of the Glyptothek; and they moreover obtained from the King the favor of being employed to adorn with frescoes the arcades of the royal palace. The subjects of these pictures are drawn from the history of Bavaria. They have been executed by Kaulbach, Professor Zimmermann, Förster, Röckel, Stilke, Stürmer, Hildesberger, Schilgen, Eberlé, Monten, and Lindenschmid.

"While Cornelius was establishing this school at Munich, Wach established his, at Berlin, on different principles. The Minister of Public Instruction placed at his disposal a very fine situation in the royal building called the *Lagerhaus*.

"Contrary to the intentions of Cornelius, productions sometimes appeared in his school, which, inspired by an ill-regulated imagination, went almost to caricature. These faults were the inevitable effect of an enthusiasm not kept within reasonable bounds by a profound study of forms and color. The school of Wach, on the contrary, following a different direction, was guided by reflection and calculation, which endeavours to appropriate all that is most perfect in the works of antiquity and of modern times. It made use, so to speak, of the rule and the compass. The deep-felt enthusiasm, produced by the love with which the artist contemplates in his imagination the subject he has chosen, is rarely met with. Thus, we might denominate this the *academic* direction, according to the old acceptance of the word. It may be, that the vicinity of distinguished sculptors, who placed all their hopes of salvation in the imitation of the antique, has exercised an injurious influence on painting. The mode, adopted in the French *ateliers*, of drawing and painting, for years together, isolated figures, devoid of every species of expression, may also have contributed to weaken the force of imagination. Nature is studied to better advantage when this study is applied to a definite composition. It then starts from a more poetic point of view; and there can be no doubt, that this kind of inspiration is more beneficial to the arts. In the academies, the means of reproducing forms and color may be

learned ; and, above all things, the employment of these means should be taught in the *ateliers*. Every practical artist will have learned by experience, that this is the only condition of success. To produce good works, to penetrate the mysteries of nature and of art, it is essential not to depart from this principle. Academies without *ateliers* never will produce great results. As preparatory institutions, they are conformable to the generous purposes of our government ; but, if we wish to arrive at fortunate results, it is indispensable, that young men, destined to be educated in academies, should labor in the *ateliers* of masters capable of guiding them. It is impossible, nevertheless, that great works should ever proceed from a purely scientific direction ; perhaps a direction, imparted by the imagination alone would be less unfavorable. It would be unjust, however, to affirm, that either Wach or Cornelius intended to follow either course exclusively. Their works sufficiently prove, that they do not deserve this reproach. The only point to be made here is respecting the preponderance of the one or the other principle ; for it cannot be denied, that nothing great can be produced without the happy concurrence of all the powers of the mind. We must rank, among the most distinguished followers of the school of Berlin, Sternbrück of Magdeburg. He has become known by a picture, representing Adam's Disobedience and an Angel opening the Gates of Paradise. He has since painted "Hagar's Banishment," at Dusseldorf ; and, after making a tour in Italy, he painted, at Berlin, a Virgin with the Infant Jesus. His last works give proof of deep sentiment, and with justice have been well received. Henning has, also, become known by several fine historical pictures, and especially by a "Christ taking leave of his Disciples." We cannot sufficiently regret the loss of Siebert, snatched from the arts by a too early death. He was a deaf-mute from his birth. We have from him a Saint Luke painting the Blessed Virgin, and a Tobias, which give evidence of fine talent and knowledge.

"It is proper, also, to mention Hofgarten, who gained at Berlin, in 1825, the prize, offered by the Academy of that city. He was, afterwards, sent to Rome, where he painted several pictures of merit.

"In the *atelier* of Wach, two very distinguished landscape-painters were educated, Alborn of Hanover, known by his excellent views of Germany and Italy, and Krause, whose seapieces are highly esteemed. The zeal and the unwearied efforts of Wach to hasten the progress of art, qualities which honorably distinguish this artist, have exercised a salutary influence on his associates. Sought after by all the most dis-

tinguished men of Berlin, he has contributed not a little to revive in the public a taste for the arts, and to render the feeling for them more general and more enlightened."

The preceding pages contain the substance of the "*Aperçu Historique*," or *Historic Survey*, with which Raczynski opens his work. A very interesting chapter follows, upon the modern revolutions in the public taste of Germany. The passion for old pictures of the school of Cologne, the Netherlands, and Italy, had become dominant in Germany, during the first ten years after the close of Napoleon's wars. Many old pictures at this time commanded an extravagant price for no other reason than that they abounded in all the faults of the period to which they claimed to belong. This predilection for the faults of antiquity, gave way to the more enlightened views developed by the schools of Cornelius and Schadow. Overbeck is the only eminent artist, whose works resemble those of the ancient Italian painters. The frescoes of Henry Hess, at Munich, bear some relation to the mosaics of the Lower Empire. Hermann is the only eminent painter, who has carried the love of the Gothic to an annoying length. But this peculiarity does not mark the school, as is proved by the fact, that his friends and rivals, while they acknowledge his great ability, lament the course he has taken. This inclination for the Gothic style is more frequently met with in the *genre* painters, that is, those who are neither historical nor landscape painters.

We have already spoken of the close connexion between German poetry and the fine arts. Tieck and Wackenroder, at the beginning of the present century, showed in their works a strong romantic spirit, and a desire to revive romantic poetry. In this course, they were followed by others, such as the brothers Schlegel, Novalis, Goethe, Meyer, Von der Hagen. Goethe always manifested a strong predilection for the antique; yet the sight of the Boisserée collection gave him a more favorable feeling for the new direction the public taste was taking. The first picture of this collection, which he ever saw, was the "*Adoration of the Magi*," by Van Eick. After contemplating this picture a long time, he departed without saying a word. The Boisserées were at a loss what to infer from this silence; afterwards they ventured to put some questions to him. He replied, "Whoever feels himself as much surprised as I have been, cannot at once recover

his self-possession. It is time to stop talking. Reality stands before me." To the question, what relation he found between Raffaele and Van Eick, he replied, "John Van Eick is like a rosebud in which all the beauties of the rose are enfolded ; nothing but the breath, which gives it life and perfectly developes it, is wanting. In Raffaele we miss and regret the bud ;—for growth and maturity, the bud and the blossom, the simple and the finished (*das Naive und das vollendete*), can never be seen united in the same object."

The course which the arts took under the French Republic, and the Empire, produced a reaction in Germany ; one exaggeration was followed by another, its opposite. The grand opera of Paris, with its gods, nymphs, Cupids, and Furies, was the fruitful source of the affectation and bad taste, shown by some of the most celebrated painters of this period. Others borrowed from the tragic drama the contortions by which they endeavoured to express the emotions of the soul. The Museum of Antiquities had its part in the inspiration felt by these painters ; but the results "serve to prove, that it may be useful to copy the antique for the purpose of exact and firm drawing, and to raise the soul to a level with the sublimity and simple grace, which are stamped upon the works of the ancients ; but that no one should attempt to reproduce in painting the style appropriated to sculpture."

The artists in the Revolutionary and Imperial times made no attempt to understand or study the ancient schools of Italy. The sublime but simple style of Frate, the deep sensibility and pure feeling of Raffaele, the charm and grace of Luini, the transparent coloring of Andrea del Sarto, the precepts and the example of Leonardo da Vinci, received nothing but empty applause. Artists were eager to show an inventive genius ; they were unwilling to toil painfully in the steps of the Italians ; the new school professed to have a peculiar character, and prided itself on its broad and daring style ; presumption was mistaken for genius, and negligence for freedom. "The most celebrated of the old Italian masters appear modest and timid in their youthful works ; their sensibility is vague as well as profound ; their handling, after very long study, bears the stamp of application and facility together ; moderation, harmony, and care ever reign in their most brilliant coloring. But in many productions of the period of which we speak, the artists never seem to feel a doubt ;

they manifest a daring to which they appear to have been excited, or to have long meditated ; they have the air of being surrounded by models the most fatal to every happy inspiration ; they have but one fear, that of being cold, dry, and hard ; these were the epithets with which the modern artists were long accustomed to compliment the ancient pictures in a mass."

Ancient art and mythology, aided by the theatre, inspired a vast number of pictures. Republican Virtues, the gods, goddesses, and heroes of antiquity, furnished favorite subjects to the artists. Raczynski illustrates his remarks upon this topic by several engravings of pictures by David, Drouais, Guerin, and Girodet. The extravagances of the French turned the German genius in another direction, and, just at the moment of this change in the current, the brothers Boisserée began their learned inquiries into the ancient paintings of the Germans. Formerly nothing was known of the old German painters beyond the works of Dürer, Cranach, and Holbein ; the works of Van Eick had scarcely been heard of ; and no idea was entertained of the state of German art before his time. But the researches of the Boissérées, and their friend Bertram, have shown the public, that Germany had a very distinguished school of painting in the fourteenth century, and that this school, like those of Italy, traced its origin to the Byzantine. Van Eick was discovered to be the creator of a purely German school ; and his works were found to be characterized by a remarkable simplicity, purity, and truth of sentiment ; and it was only in the works of this period, and of the following century, that is, those of Dürer and Holbein, that the distinctive character of ancient German painting showed itself.

The Boisserée collection, which afterwards became the property of the King of Bavaria, embraces three periods. The first period includes the works produced in the whole of the fourteenth century. These works, which bear the impress of the Byzantine-Rhenish manner, were executed by different masters of the ancient school of Cologne, of whom William of Cologne is mentioned as the last ; the second embraces the works of Van Eick, and his immediate successors, Hemmeling, Hugo Van der Goes, Israel Van Meckenem, Michel Wohlgemuth, Martin Schön, and others ; the third period extends to the beginning of the sixteenth cen-

tury, and includes Dürer, Lucas Van Leiden, John von Manbeuge, Schoreel, Patenier, Bernard von Orley, Cranach, Holbein, and their pupils, in whom, as in the Schwartzes, Martin Hemskerck, Michael Coexis, Charles Van Mander, the Italian influence begins to be perceived, as well as in some of the painters of Cologne.

The interest that this collection excited in the public was very great. Goethe, Canova, Thorwaldson, Schlegel, all felt its high importance, and justly appreciated its beauty.

The Boisserées and Bertram are natives of Cologne ; and their love of German art dates back as far as 1803. Napoleon had collected in Paris an immense number of works of art, taken from conquered countries ; and many ancient pictures were placed in a gallery destined exclusively for them. Frequent visits to this gallery gave the three friends a definite aim in their future labors for the arts ; and the eloquent lectures of Frederic Schlegel on philosophy and literature did not a little towards exciting in them a taste for scientific labors. In 1804 they returned, accompanied by him. They found many of the churches suppressed, or on the point of being suppressed ; the objects of art, which had not been carried off by the French commissioners, fell into the hands of dealers, and many of great value had doubtless been destroyed. Still, the success of their researches surpassed their expectations. The project of forming a collection had not been fully determined upon, until their attention had been fixed upon the Byzantine-Rhenish school, the peculiar character of this ancient epoch of painting, and the importance of this discovery. "The new name," says our author, "of *Byzantine-Rhenish* was fully justified by the tendency of the painters, and by the nature of the works, of which a numerous series was collected. Schlegel had found, in a very curious poem of Wolfram von Eschenbach, called 'Parceval,' a passage which countenanced the opinion formed by the friends as to the importance of the labors of the Germans in an age so remote ; the passage proves, that as early as the thirteenth century, the merit of the painters of Cologne and Maestricht was proverbial among the Germans."

In 1806 the brothers Boisserée discovered a large number of pictures bearing marks of the Byzantine taste ; and in 1808 they again made very important acquisitions, the details of which, given by our author, are exceedingly interesting.

In 1811 the elder Boisserée visited Goethe at Weimar, who had taken a lively interest in these researches. Important acquisitions were made in 1812 and 1813, in the Netherlands, by the younger Boisserée.

“The events of 1814 and 1815,” says Raczyński, “drew to Heidelberg many illustrious personages, whose interest and admiration were instantly excited by this collection; it was also in 1814 that Goethe visited the three friends and their pictures. The first issue of his ‘Art and Antiquity,’ was the fruit of this visit. Thus Goethe was the first openly to acknowledge, and to make known to the public, the two principal historical results of the researches, and labors in collecting, of the Boisserées; that is, the relation existing between the Byzantine painting and that of Germany before Van Eick, and the distinctive character and developement, which this great master succeeded in imparting to the German school.”

The collection was afterwards increased by beautiful works of Van Eick, Mabuse, Dürer, Orley, and other great masters. Hemmeling’s admirable “Head of Christ” was added to their collection in 1817. The collection, now amounting to more than two hundred pictures, was carried to Stuttgart, where the King gave them spacious rooms for a favorable exhibition. The finest pieces were there lithographed, and published with historical notices.

Other collections were made in the same spirit. Among the rest, that of Mr. Solly, an Englishman, purchased at an enormous expense, contained several thousand pictures of all ages and nations. Bettendorf, at Aix-la-Chapelle, collected many ancient pictures, among them two superb Hemmelings. Counsellor Krüger, of the same city, made a small, but interesting collection of Westphalian pictures anterior to Albert Dürer, which differ in some respects from those of the school of Cologne. They were taken from the convents of Liesborn, Buren, and other places of Westphalia. Meyer, of Minden, made another similar collection. Lyeversberg, of Cologne, brought together a large number of very curious old pictures. The collection of the Canon Walraff, which, after his death, became the property of the city of Cologne, contains many objects of art, whose merit is not confined to their antiquity.

Nagler, formerly minister of Prussia at Frankfort, made a rich collection of engravings and other antiquities, which was purchased by the King.



“Thus,” says our author, “it is only since the wars of Napoleon, after Denon selected many ancient pictures to be transported to Paris, and above all, after the Boisserées had set about the formation of their collection, that many pictures of the ancient German school have taken so high a rank in the public estimation. Besides those belonging to the Boisserée, the Berlin, and other galleries, we must place in this number the ‘Last Judgment,’ an altar-piece at Dantzic, attributed to Van Eick; the ‘Passion of our Saviour,’ in the Lubec Cathedral; the ‘Burgomaster of Basle,’ in the Dresden Gallery; the ‘Altar of Ghent,’ several compartments of which are preserved in the city, and others are to be seen in the Berlin Gallery; the ‘Four Apostles,’ and the portrait of Holzschuher, by Albert Dürer, as well as his portrait, painted by himself; the frescoes of the same master, which are found at Nuremberg, and many other works of greater or less importance.”

Besides the revived taste, and passion for the ancient arts of Germany, a passion, called by Dr. Wagen, *das Germanische Kunst-fieber*, “the German art-fever,” the atheistical excesses of the French Revolution, and the horrors of war, had produced a religious reaction in many of the most thoughtful minds of Germany. Their imaginations, too, were affected by the solemn forms, the discipline, the unity of supreme authority, the ancient recollections, the splendor and majesty, the mysteries, the martyrs, and the miracles of the Catholic Church. They had, for the most part, been educated at a time when religious indifference, or rather a hatred of all religion, had seized upon every class of society; and it was by no means surprising, that, to fill up the aching void this left in the heart, they should resort to the ancient Catholic Church. About the year 1814, Overbeck, the two Schadows, Boden, Müller of Cassel, Eggers, the two Veits, Ruschweyk the engraver, Vogel of Dresden, and the learned Schlegel at their head, became Catholic. Those who remained Protestants, or who, though Catholics, were not animated by the same ardor, such as Schnorr, Thorwaldson, Wach, Begasse, and others, formed a separate party, and controversies immediately arose. Ridicule and hard names were showered down upon the new converts, who received the sobriquet of *Nazarenen*, but without much effect.

These artists carried their religious feelings into their practice as artists. Proceeding on the idea that the finest works of art in the sixteenth century, sprung from the inspiration

of the religious sentiment, they attempted again to lay hold of this profound principle, believing that here lay the source of sublimity and beauty. They became a sort of religious society. Raczyński relates, as a characteristic anecdote, that Vogel, who had remained Protestant, fell sick, and his condition became worse and worse until all hope of his recovery was lost. His zealous Catholic friends ventured to bring him an ecclesiastic, their common friend. The patient piously received the religious aids the priest offered him, and turned Catholic. The danger immediately ceased, and, eight days after, Vogel was restored to perfect health. One party declared he had been saved by a miracle. The other maintained, that the Catholics had reduced him to a desperate condition by medical means, and then had furnished the priest an opportunity to perform the miracle, and at the same time to make a brilliant conversion.

These religious movements had a great effect upon the views entertained by the public with respect to the arts. They have been restored to their place in the temple, and have ceased to be regarded as idolatrous, even by those who are not Catholics ; in short, the ancient alliance between religion and the arts has been again renewed.

We shall close our somewhat rambling account of Raczyński's work with brief sketches of some of the principal schools and artists accompanied by a few remarks, suggested by them. We begin with those of Dusseldorf. The Academy in this city was founded in 1767, by the Elector Palatine of Bavaria, Charles Theodore. The director of the Gallery, Lambert Krahe, had the most to do with creating this institution. The building it now occupies was constructed as early as 1700, by the Elector Palatine, John William, and was occupied as a picture-gallery until 1805 ; the Academy was transferred to it in 1820. The sum appropriated to this institution by the reigning King is seven thousand crowns ; to this is added an old fund, making a sum total of eight thousand crowns per annum. Krahe was succeeded in 1790 by Langer, who held the place, until, in 1806, the Gallery was transferred to Munich, whither he accompanied it, and received the appointment of director of the Academy there. From 1806 to 1809, the Academy of Dusseldorf had no director, but only three professors, who taught drawing, architecture, and engraving. In 1819, Cornelius was intrusted with the

task of reorganizing the Academy, of which he was appointed director ; but, in fact, did not enter upon the duties of his office until 1821. Professor Mosler superintended all the preparatory arrangements in the absence of Cornelius, who passed his summers at Munich, employed upon the frescoes he had been commissioned to execute by the Prince Royal of Bavaria. But the Academy received its most vigorous impulse, when, in 1827, Schadow arrived with his pupils, Hubner, Hildebrandt, Lessing, and Sohn from Berlin. The greater part of the pupils of Cornelius followed their master to Berlin. Such was the beginning of the school of Dusseldorf. Of Schadow, to whom it is most indebted for the high rank it has attained, our author gives the following account.

“Schadow’s spirit naturally inclines to reflection. His mind is highly cultivated ; his imagination is easily excited, and his impressions are deep ; he is the true type of the German. Of a generous and feeling heart, he may at first sight appear cold ; but there is no mistaking it ; it is a habit of reserve ; pride, perhaps, has something to do with it.

“The relations between Schadow and his pupils, and of these with each other, are very interesting. The master bears a genuine affection towards his pupils ; he recognises their merit, feels no jealousy of them, loves to boast of them, and joyfully expresses the admiration which he sometimes feels, while contemplating their works. . . . . The lofty feelings of the pupils for their master are in harmony with his for them ; they all acknowledge, that the fortunate direction, which this school has followed, is due to him ; that his exquisite tact is a guide, the loss of which no other could supply ; and that, finally, the school of Dusseldorf owes to him all it is, and all it may become. Several of Schadow’s pupils, drawn to Berlin by family ties, or by the desire of soaring on their own wings, have soon felt themselves irresistibly drawn back to their master. It seems that these youthful artists, having felt the benefits of Schadow’s enlightened and paternal authority, having enjoyed the relations of friendship and mutual confidence established between them by him, can only be happy in the bosom of that society, of which his upright and religious character is the life and soul. It has often happened, that one or another of these young artists has complained to Schadow of his leaving them to their own resources. In vain has he excused himself by telling them they needed no more advice ; he has always been obliged to yield to their pressing entreaties ; and, certainly, the modesty of these young men has been for their benefit, whenever they have had

recourse to the taste, knowledge, and tact of their chief. To whatever height they may reach, this guide will never exercise any but a beneficial influence over their talents."

Among the historical painters of the school of Dusseldorf, Lessing is, perhaps, the most remarkable. He was born at Wartemberg in Silesia, about the year 1808, and is grand nephew of the illustrious poet of that name. His character as an artist is thus described.

"Lessing is distinguished by a happy union of Romanticism with correctness and severity of style; by a sensibility, purified, but not enfeebled by reflection; by fire, tempered by good sense and good taste; finally, by the complete harmony of noble and tender emotions, and of deep meditation. His talent is infinitely varied; sometimes it is an author of sombre ballads; sometimes you perceive inspirations that remind you of the Stanze of Raffaele; in other subjects you find a resemblance between him and Robert. In the country residence of Count Spée, he has successfully attempted fresco painting. He has composed landscapes of different sizes, and with a perfection surpassed by none of his contemporaries. His 'Brigand' is a charming *genre* picture. In his 'Royal Pair,' he has risen to a sublime elevation by purity of style, and by severity of attitudes and of drawing. Connected with this picture is a fact of historical interest. Schadow was the model for the head of the King. I have seen at Lüdritz, the engraver's, in Berlin, the crayon sketch, for which Schadow sat; what a price will this drawing one day command! Whoever should pass through Dusseldorf without seeing the drawings of Lessing, would have lost the opportunity of becoming profoundly sensible of the extraordinary talent of a man, who is among the brightest ornaments of the new school. The drawings of this artist give a juster notion of his merit than the few oil pictures he has hitherto painted. Among Lessing's crayon pieces, I should place foremost 'Huss defending himself before his Judges'; 'The Fanatic Sectary preaching in a Forest'; 'The Death of Frederic the Second, Hohenstauffen'; two drawings, representing Walter and Hildegunde, a subject drawn from an ancient German poem.\* Huss, and Frederic the Second, are the most characteristic of his talent; and point out the course he ought to follow, to gain, perhaps without a rival, a boundless reputation. The

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\* This is not quite correct. The poem is doubtless of German origin, but is written in Latin Leonine hexameters, and belongs to the tenth or eleventh century.

sphere, most appropriate to his genius and innate tendencies, seems to be traced out by these two drawings, and by the picture of the 'Royal Pair in Mourning.' ”

Our author gives the following interesting description of the picture of Huss.

“ Huss, placed in the middle of a hall, defends his cause in the presence of the assembled cardinals and bishops. He seems to wish, rather to obtain his acquittal by stratagem, than to force it from conviction. His physiognomy is not one of those which, by a conventional contraction, express one of the emotions, which the dictionary explains by a single word ; it is an indefinable conflict of the passions ; it is the soul, sick and weary ; it is fanaticism and doubt ; it is fear and obstinacy. This figure produces upon us the effect, that every one has experienced in the course of life at the sight of an ancient Coryphæus of Terror ; you are uncertain whether to complain or condemn ; for it is the tumult of the passions, which gives this figure a sinister aspect ; but what strikes you, and presents itself vividly before your eyes, is, that, under contracted and withered features, the storm spreads its ravages ; a united surface hides great asperities. The council produces a very different impression ; the judges are quite at their ease ; justice seems to occupy their thoughts but little ; but they are attentive ; they listen well ; we have a presentiment, that, free from fear and pity, they will pass a sentence of blood. Sophistry does not excite their wrath ; they see its weak or amusing side ; sarcasm is the logic of these men, who defend the power, and are sure of conquering. This work would be incomprehensible, if the conviction of the artist were favorable to the Romish Church ; and he would, in my opinion, have said a very different thing from what he would have wished to say, had it entered his thoughts to consider the doctrines of Huss as the first step towards a salutary reform. Lessing shows here nothing of the spirit of party ; his design reveals neither the influence of religious zeal, nor that of the passions. . . . . The repose which reigns in the attitudes contrasts with the intellectual action and the lively impressions, which are depicted on the figures ; all the physiognomies are conceived with subtilty and depth. . . . . This picture indicates, in Lessing, an historical painter in the strictest acceptation of the word ; it may be considered as the type of the historic kind and style, in all their grandeur and in all their purity ; it seizes, so to speak, your looks and your attention ; and the more you identify yourself with the subject, the more beauties you will discover there.”

“ After having seen the productions of this artist,” the author

proceeds, "it is impossible not to feel an interest in the man. I could have wished to read his very soul; but I have found there mysteries and riddles, as in his works. Lessing is a tall and handsome young man; his yellow hair, his *veiled* look, his delicate complexion, shed over his figure a quite peculiar charm. He has a timid, distrustful, dreamy, and melancholy air; sadness seems stamped upon his features, but his smile has much sweetness; he is not communicative; sometimes he is even taciturn. He hears opinions uttered, wholly at variance with his own, without seeming to take any interest in them; he remains *impassible*; but his cheeks color; the soul has felt the stroke; the impression will not be a transient one. Lessing is calm only on the surface. His attitude is not proud; but pride does not lose its rights in him. Whatever Lessing undertakes, he does with ardor, and his vivacity is not confined to painting; it makes itself felt to the same degree in every one of his actions. . . . Every thing in Lessing's position seems to promise happiness and glory. He is esteemed and cherished by the master; all the artists of Dusseldorf surround him with love and consideration; his name is an *illustration* of the country."

Of the other distinguished historical painters of this school, such as Bendemann and Hübner, we have no space to speak. Raczyński has given the details of their lives and works with great minuteness, and his text is accompanied with beautiful engravings of their principal pieces. Hübner's "Fisher and Water Nymph," if we may judge by its representation in the volume, is a most admirable illustration of Goethe's exquisite little poem. "Crime and Justice," by Rethel, is wonderfully conceived; full of force, originality, and poetry. The history of the *genre* painters, and of the landscape painters of this school, is full of interest and instruction; but we must pass it over, and hasten to some of the topics discussed in the other portions of the work. We must also omit the highly interesting accounts of the monuments of art in Cologne and Frankfort, as well as the school of painting in Manheim, from which many famous works have proceeded, and which is illustrated by the genius of Gotzenberger. We now come to Munich.

We have already alluded to the devotion of Lewis of Bavaria to the fine arts. His labors to advance their prosperity have been unremitting. They began at an early period of his life, long before he ascended the throne, and have continued uninterruptedly down to the present moment. He has assembled around him the most brilliant array of talents,

which is concentrated on any single spot in Europe. Every variety of creative genius has been put in requisition by the munificent monarch, and the loftiest monuments of every department of art, have sprung up like magic around him. His capital, like Athens in the age of Pericles, is embellished by collections of the noblest works of the past, and is growing daily more beautiful and attractive under the adorning hand of living genius. Painting, architecture, and sculpture, with all the minor and subsidiary arts, are putting forth their brightest blossoms under this enlightened Prince's fostering care. Munich must be, to the artist, the poet, the man of taste and letters, the most interesting capital in the world.

The King felt deeply the outrages and insults heaped upon him by France in her hour of madness. The impression made upon his patriotic heart by these events turned his natural love of art into a means of exalting the German nationality, from the low state to which it had been reduced by the calamities of war, into a vigorous creative principle. In 1806, he was travelling in Spain; at Figueras, he received an invitation from Napoleon to join the Polish army, which he did on the eve of the battle of Pultusk, in which he commanded a division of Bavarian troops. On his passage through Berlin, the sight of the superb car of victory over the Brandenburg Gate excited in him the desire of perpetuating the past glory of his country, by some monument, whose grandeur should correspond to the truly princely idea. Early in the following year, the prince visited the *atelier* of Schadow, the sculptor, to confer with him on the subject, and soon after gave him orders for the busts of many of the most distinguished men Germany had produced; among them were Wieland, Klopstock, Kant, Haller, and John Müller. "This celebrated historian," says Raczyński, "sat in the presence of the Prince; during the sitting, the Prince plied him with questions on the history of Bavaria, and received the most precise answers, both as to events and dates. The erudition and the memory of the learned historian were the admiration of the Prince." Other sculptors received orders for busts; Rauch for ten, Tieck for twenty-five; Wrede, Ritoch, and Wichmann were also set to work. Nothing further was done until the fall of Napoleon, in 1814. A prize was then offered by the Munich Academy for the plan of a structure, that should be a sort of Pantheon for the great men who have adorn-

ed the history of Germany, whether in letters, arts, or arms ; and the artists of all nations were invited to enter the lists.

The design of Klenze was finally adopted by the Prince ; and the preparatory works were begun in 1820, but the interior arrangement was not decided until 1830. In the interval, Wagner received at Rome the order for the bas-relief frieze, representing the early history of the German nation, and Rauch for six winged Victories, and for the model of a group to adorn one of the pediments. The execution of this work was intrusted to Schwanthaler. It represents the battle of Hermann, as the Germans affect to call the ancient foe of the Roman legions. The name *Walkhalla* was selected for this national structure ; a name as ancient as the German language. It was, in the old mythology, the palace where dwelt the souls of the heroes who fell in battle. It stood surrounded by trees, and groves, and battle-fields, in the midst of the Scandinavian Elysium. The selection of this name was most appropriate to the object which the King had in view in raising the structure ; and the situation chosen for the building is equally happy. It is on the top of a lofty hill, about a league from Ratisbon, near the base of which flow the waters of the Danube. The substructions which form the base of the edifice, run in terraces down to the river. The temple is of white Salzburg marble ; it is of Greek architecture, three hundred feet long, one hundred wide, and nearly seventy-five feet high. According to the original design, the interior walls were to be adorned with over a hundred and fifty busts of celebrated Germans, and the intervals to be occupied with architectural ornaments and bas reliefs. Mrs. Jameson, in her lively “Visits and Sketches,” objects to the use of Greek architecture for a building devoted to German subjects. “But I could hardly express (or suppress) my surprise,” says this accomplished writer, “when I was shown the design for this building. The first glance recalled the Theseum at Athens ; and then follows the very natural question, Why should a Greek model have been chosen for an edifice, the object and purpose and name of which are so completely and essentially Gothic ? What in Heaven’s name has the Theseum to do on the banks of the Danube ? It is true, that the purity of forms in the Greek architecture, the effect of the continuous lines and of the massy Doric columns, must be grand and beautiful to the



eye, place the object where you will ; and, in the situation designed for it, particularly imposing ; but surely it is not appropriate ; the name, and the form, and the purpose are all at variance, throwing our most cherished associations into strange confusion."

It is a fortunate circumstance, that the Bavarian king did not take Mrs. Jameson into his counsels. Her objection as to Greek architecture on the Danube has no real foundation ; she has cheated herself with a few sounding words, and a wholly artificial association of ideas. Setting aside, as perhaps not much to the purpose, the new and well-established views of the affinities of nations, according to which the Greek, Latin, and German tribes and language sprung from one parent stock, we think no person will upon reflection deny, that Greek architecture is, by its simplicity, just proportions, and beauty, well adapted to the public structures of all countries. It strikes the eye of the uneducated man, as well as of the artist. It is readily intelligible, and depends for its effect more on proportion, than on splendor of material. Marble, granite, or wood, it is always agreeable to the sight, and suggestive to the mind. We may apply the same principle to its use in modern times, that we apply to costume in sculpture. Questions have sometimes been zealously agitated, as to the propriety of ancient costume for a modern subject. Some have maintained, that the statue of a modern personage should be represented in a modern dress.

Two suggestions here naturally occur. First, the object of sculpture is not to immortalize the dress of a particular age. It is not to eternize in marble cocked hats and queues, broad-tailed coats and long-flapped waistcoats, breeches, knee-buckles, and seven-league boots ; but to embody the character and passions of man, or the conceptions of poetry. Coats, breeches, queues, and buckles pass away ; their very similitudes become whimsical or unintelligible ; but bravery, honor, patriotism, and their proper expression in marble, are eternal, and eternally understood. To maintain the opposite, is to confound the functions of the tailor or hair-dresser and the sculptor ; it is to place on the same level these crafts, useful, indeed, but not over poetical, and the sublimest and most ideal of the creative arts. We do not wish General Washington's epaulettes nor his buckskin breeches to live for ever in a marble statue of heroic or gigantic size ; but we

wish our great sculptor to give us, and our children's children to the latest generation, the form of the Father of his Country, in one of his most characteristic acts, bearing the semblance of the immortal man, but stripped of all petty accessories, of all mean and transient fashions, and surrounded by a halo of poetry, which only the great artist's genius can impart. *This he has done.*

Secondly, the common notion seems to be, that the costume of ancient statues was borrowed from the clothes worn in daily life. Hence the reasoning is, the modern artist should follow the *principle* of the ancient, and clothe his heroes in whatever dress the inventive genius of the tailor may compel his contemporaries to assume ; that is, the sculptor must consult the tailor, and not the inspirations of genius, at least so far as drapery goes. But what age of the world wore the costume of the Apollo Belvidere ? What Greek went about dressed like the Olympian Jupiter ? What heroes ever rushed stark-naked to battle ? What orators stood, in the costume of Adam before the Fall, on the Bema of Athens ? Would Demosthenes have ventured to pour out his eloquence against Philip, or to hurl his thunders at his corrupt opponents in the popular assembly, draped like one of the Eponymic heroes ? Did ever Athenian horse prance and curvet to the Acropolis, in the great and solemn Panathenaic procession, without bit or bridle, like those marble steeds created by the hand of Phidias for the friezes of the Parthenon ? The truth is, simply, that costume, in the practice of the ancient sculptors, bore but a remote reference to the dress of daily life. It suggested the idea of dress, and in general that was all ; it did not disguise, it merely set off and displayed, the proportions of the figure. It was a purely *artistic* creation, at least where the work was not strictly imitation and portraiture, but came within the region of the ideal. In private life, the Greeks and Romans were very elaborate in their dress. *Chitons* and tunics, and a great variety of complicated garments besides, of splendid and costly colors, figured in the fashionable streets of Athens and Rome, and were gazed upon by the classical loungers with the same curiosity and wonder that broad-tailed, brass-buttoned coats, strapped tights, and red waistcoats excite in Washington Street and Broadway. But Phidias and Praxiteles took no heed of these temporary fashions, while they were chiselling immortal forms

of heroes, demigods, and gods. The drapery of ancient statues is, therefore, as well suited to modern as it was to ancient subjects. Its form and character sprung, not from tailors' shops, but from the very nature and objects of sculpture. That nature, and those objects, are the same in America and in Germany, that they were in Greece and Rome.

Precisely the same reasoning applies to architecture. The private houses of the Greeks were not like their temples, any more than the private houses of Boston are like Park Street Church. At home the Greeks studied convenience, not so much as we do, but still they studied it. In their temples, they exercised the highest *artistic* skill, and, guided by the sure instinct of a genius, which the world has never since seen equalled, they raised structures, which, by their massive simplicity, exquisite proportions, and magnificent beauty, have taught the art to all succeeding ages, but have had no rivals. If one thing, more than another, distinguishes Greek art, it is the universality of its principles. It is not the art of one city, one tribe, one nation ; it is the art of mankind. There is nothing in Greek architecture, that binds it to the banks of the Cephissus and the Ilissus. A Doric temple on the Danube, standing on a commanding height, overlooking distant plains, and villages, and forests, approached by a succession of broad terraces ; its marble mass, flashing back the beams of the rising and the setting sun ; its pediments, presenting to the spectator's eye the sculptured forms of the ancient heroes of the nation, grouped to tell the marvellous deeds, which history and song have immortalized ; its interior, filled with the busts of men illustrious in letters, arts, and arms ; the whole created, arranged, combined by the warmest patriotism and the highest genius ; — cannot fail to excite as deep an admiration in the traveller, be he stranger or native, as did the Temple of Zeus Panhellenios on the island of Egina, or the Temple of Minerva, that rose sublime above the city of Athens.

We have indulged in these few episodic reflections, partly to explain the principles, which guided the selection of the Greek architecture for the Walhalla, and partly, we confess, for the more general purpose of showing the source of many erroneous and absurd opinions on sculpture and architecture in the United States, held even by honorable members of the national legislature. Having had our say, we return.

Klenze was also intrusted by the King, with the superintendence of other architectural works, such as the Arcades of the Garden, the "Glyptothek," or *Museum of Sculpture*, the "Pinakothek," or *Picture Gallery*; two new wings to the Royal Palace, and the "Odeion," or Concert Hall. The Arcades form a continuation of the palace, and run along the whole length of the Garden. They are richly adorned with paintings, one half being devoted to the history of Bavaria, and the other to views of Italy. The historical frescoes, sixteen in number, drawn from great events in German history, are painted by different artists, and though, according to our author, they have various degrees of merit, they are all interesting in an historical point of view. The subjects are all explained in the Introduction to the second volume. The execution of the Italian views was intrusted to the landscape-painter, Rothmann, who stands among the most distinguished artists of Munich and of Germany. Raczyński says,

"It might be said of him, that picturesque effect is always found at the tip of his pencil; and although there may be qualities, that should be placed above those shown in the works of Rothmann, yet he is one of the most distinguished artists in Germany, and the manner in which he has executed these frescoes, secures him a rank among the most eminent landscape-painters of our age. For my part, I like his sketches after Nature better than his finished pictures. In the former, he shows a rare talent for seizing Nature in the very fact. One might say, that his pencil traces, with intelligence and fidelity, every thing that Nature dictates, and that the individuality, the art, the ability of the painter do not interpose between her and him, and disturb by attempting to assist him. In his finished works, on the contrary, and, above all, in his frescoes for the Arcades, I think I perceive too much elaborateness of execution, and too much routine."

As early as the year 1808, the King began to purchase the finest works of ancient sculpture for the purpose of forming a national museum. This collection contains specimens of every age of ancient sculpture, arranged chronologically in a series of magnificent chambers, six at each end of the building, and divided by two immense halls, devoted to the frescoes of Cornelius. "We may consider," says our author, "these two halls as the cradle of modern fresco

painting ; as the developement and application, on a great scale, of the first fortunate essays, of which the Bartholdi palace, the Villa Massimi, and other places at Rome have furnished the example."

The purchase of pieces of ancient sculpture was facilitated by a concurrence of peculiar circumstances. Many of the old Italian families were compelled by poverty to part with the objects of art, which had for centuries adorned their palaces. The King made many purchases of these impoverished nobles ; many more objects of art he bought of speculators and dealers ; some were found in the palaces of the ancient sovereigns of Bavaria ; and new excavations have contributed to enrich his collections. The Egyptian sculptures came mostly from the Villa Albani, and from the collection of the Consul-general Drovetti. One hall contains nothing but marbles, from the ruins of the temple of Zeus Panhellenios in Ægina. These important objects were discovered by Haller, Cockerell, Forster, and Linkh. The excavations took place in 1811 ; and, in the following year, the King bought the whole collection at a large price. These marbles represent the history of the Æacidæ ; but neither of the groups is quite entire. They are arranged according to the design of Mr. Cockerell, one of the discoverers, who is said to have shown great skill and judgment in determining the groups. The restorations were executed under the eye of Thorwaldson, whose success, in this difficult and delicate undertaking, has excited the admiration of the most competent judges. These statues are considered by Raczyński, and, we believe, the whole world of artists agree with his opinion, as among the most interesting and precious objects, that have ever been restored to the arts. " It is worthy of observation," he remarks, " that, while the heads of this numerous series of figures have all a conventional type, and show some analogy with the arts of the Egyptians, the rest of the body bears the stamp of a profound study of nature."

The next apartment of the Glyptothek is called the " Hall of Apollo," and contains the celebrated statue of Apollo, which was known a long time under the name of the " Barberini Muse." " It has changed its sex," says Raczyński, " by command of certain *savans*." It is supposed to be the work of Ageladas, the master of Phidias. It is in a severe, massy, and somewhat formal style, and stands chronologically and

artistically between the Ægina and the Elgin marbles. "In the same room," says Mrs. Jameson, "are those two sublime busts, which almost take away one's breath, the colossal head of Pallas, resembling that of the Minerva of Velletri, now in the Vatican, and the Achilles."

The "Sleeping Satyr," sometimes called the "Barberini Faun," is the chief ornament of the fourth hall. This statue has been ascribed by some to Praxiteles, and by others to Scopas. It is said to have ornamented the Mole, in the time of Adrian. Belisarius, according to a tradition, used it as an instrument of defence, hurling it upon the heads of his assailants. In the fifteenth century it was found in a mutilated state in the castle of Saint Angelo, and was purchased by the Barberini family. Some years ago it was restored by Pacini, a Roman sculptor, and was bought by the King at an immense price. Among the other pieces that belong to this hall, are an Ino, called Leucothea, a Silenus, a Laughing Satyr, a Faun, called, from a greenish stain on the cheek, the Faun *colla macchia*, and another Faun, named after Winkelmann. Most of the marbles in this apartment came from the Villa Albani, the Braschi palace, the Bevilacqua palace at Verona, and the Ruspoli palace at Rome.

The sixth apartment is the "Hall of Niobe"; it contains the famous kneeling statue, which the antiquaries have pronounced to belong to the group of the children of Niobe. It has received the name of Ilioneus, who, according to Ovid, was the youngest son of Niobe. Between this and the apartments on the other side, are the Banqueting Halls, adorned by the frescoes of Cornelius. The first is called the "Hall of the Gods," and contains three pictures, representing Olympus, Hades, and the Empire of Neptune. The second, called the "Hall of the Trojans," represents the war of Troy. "The idea is grand, and the execution is happy; the epic poetry of the ancients has found in Cornelius a worthy interpreter." Mrs. Jameson has given a very lively description of the paintings in these two halls, and we refer our readers to her very entertaining work.

The six halls, that correspond to those already mentioned, contain a variety of objects of ancient sculpture, all possessing great value and interest. The collection of antiques ends with the sculptures in colored marble and porphyry. The last hall contains the works of the present times; stat-

ues and busts of Canova, Thorwaldson, Rauch, Gotfried, Rodolph, Schadow, Eberhardt, and other modern sculptors.

We intended to go over the whole ground occupied by the work of Raczyński; for the remainder of the second volume, and the third, abound in matters of the highest interest. But this paper has already extended to such a length, that we must dismiss the subject, at least for the present.

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ART. VII. — *Animal Chemistry, or Organic Chemistry in its Application to Physiology and Pathology*. By JUSTUS LIEBIG, M. D., Ph. D., F. R. S., M. R. I. A., Professor of Chemistry in the University of Giessen, &c. &c. Edited from the Author's Manuscript, by WILLIAM GREGORY, M. D., F. R. S. E., M. R. I. A., Professor of Medicine and Chemistry in the University and King's College, Aberdeen. *With Additions, Notes, and Corrections, by Dr. GREGORY, and others by JOHN W. WEBSTER, M. D., Erving Professor of Chemistry in Harvard University*. Cambridge: John Owen. 1842. 12mo. pp. 347.

THE several kingdoms of nature have each a chemistry of its own. In the mineral or inanimate world, every substance has not only its own mechanical properties to determine its form and mode of existence, but each has its peculiar affinities, which give it its inherent character, and regulate its relations to surrounding objects. These affinities are constant and permanent, and constitute a part of the very nature of the substance; and their actions, under similar circumstances, always produce the same results. By his knowledge of them, the chemist is able to separate the several parts of a compound body, and then, at his pleasure, to restore them again, and reproduce the same, identical substance.

In organic chemistry, an entirely new agency is presented in the principle of life. Without knowing or pretending to know what life is, as an essence, we find it, in its effects, exercising a controlling influence over the properties of matter, in all the operations of organized bodies. At one time it promotes the action of affinity, producing combinations at

the "American Almanac, for 1843," to which we referred our readers. The numbers are there stated correctly, being forty-one for France, and one hundred and forty-four for all Europe.

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**ERRATUM.**

Page 425, lines 15 and 31, for Racrynski read Raczynski.